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formed, great care and close attention having been paid to a work which does not deserve either care or attention. There is nothing gained by putting such abominations as this Mephisto Waltz on the programme. As a study of the incongruously horrible in art, it may serve to warn some ambitious student from the same path; further than that, as it gives no one, or few, pleasure, the time spent in its production is lost time.

Miss Kellogg is the especial delight of Brooklyn audiences and society, and there is no doubt that her appearance had much to do with the appearance of the house on Saturday evening. She sang the songs allotted to her in her usual graceful, brilliant and fluent manner—a manner whose freedom and effectiveness were enhanced by the knowledge that all she did would be highly and warmly appreciated. She was imperatively encored in both pieces, indeed the second was honored by a double encore, to which she acceded seemingly as much pleased with her audience as the audience was with her. She was exquisitely dressed and looked most charming.

Mr. Richard Hoffman's performance of Beethoven's C Minor Concerto was masterly, both in the rendering and in the execution. His interpretation bore the stamp of pure classical taste, combined with an exquisitely refined technique, a touch tender and sympathetic. In style his performance was faultless; it had passion, fire and profound sentiment, and brilliancy without exaggeration. Mr. Hoffman received the well-merited tribute of an enthusiastic encore, to which he only responded by a bow. Mr. G. W. Warren's March, which the composer played with Mr. Hoffman, is a brilliant and showy trifle, and very effective as a duet.

On the whole, the concert gave entire satisfaction, the programme was carried through with spirit, and Mr. Theodore Thomas, the conductor, deserves credit for the general excellence of the whole, and for the rapidity with which he has organized and molded the orchestra to its present stage of excellence. The selections for the next concert are Beethoven's 8th Symphony in F. Major; Romeo et Juliet, symphonie dramatique, by Berlioz, and Weber's Invitation a la Danse, instrumented by Berlioz.

MR. JAMES M. WEHLI'S MORNING CONCERT.

Mr. James M. Wehli's second Morning Concert took place at Irving Hall, on Saturday morning at 11 o'clock, A. M., when, in spite of a heavy storm, some six or seven hundred ladies were present. Mr. Wehli played his new fantasia on themes from "Un Ballo in Maschera." As a composition it is not as clear and compact as his Fantasia on Faust, but the themes are cleverly introduced and admirably worked, and the *ensemble* forms a brilliant and effective concert piece. It of course abounds

with the peculiar difficulties over which Mr. Wehli has such easy and perfect mastery, the execution of which excites the admiration of even accomplished artists. Of course he was encored, and responded by playing one of his fanciful and delicious little salon pieces. His second selection consisted of A. The Rivulet, and B. Sans Souci, a Galop, de Concert, both of which he played with rare grace, delicacy and fire. The first afforded scope for fine expression, the last for that brilliant dash and power in which Mr. Wehli has no superior. He was encored and played his "Marche des Amazones." His last selection was the Masaniello Fantasia by Thalberg. In this he exhibited some appearance of fatigue, evidenced in a degree of obscurity in certain passages—a fault which we never before heard in Mr. Wehli's playing, which is always so exquisitely clear, especially in the minor passages. Still, the performance was a fine one, and purely in the style of Thalberg. It was loudly applauded, but the applause ceased, and Wehli was just leaving the Hall with his overcoat on when the applause broke out again, and he was compelled to return, appeared once more, and played in brilliant style his "Bachanale." The popularity of Mr. Wehli is remarkable; he seems to fascinate his audiences, who are never tired of hearing him, and tax his physical endurance and good nature to the uttermost. Miss Kate Macdonald was announced for three songs, and was complimented by two encores. She is a rising young artist. Her voice, which is of a very pure and pleasing quality, is gaining in volume, and she sings sweetly and with grace. Mr. Eichberg also assisted on this occasion.

PEASE & SEVERINI'S MORNING CONCERT.

The second Morning Concert of Messrs. Pease & Severini at Steinway's small hall, was well attended. One of the features of the programme was Mr. Pease's new duo fantasia on themes from Martha. It is a very effective arrangement, but it is weak in one respect, namely, a too great tendency to overload the subjects with brilliant florid passages, which are, after all, merely passages of showy execution, bearing little relation to the development of the themes. This is an error traceable to the fashionable school, and not peculiar to Mr. Pease, but he would do well to use it more sparingly. Mr. Pease played with a certain aplomb, which added delicacy and certainty to his execution. He has evidently made up his mind to conquer success, and gives evidence on each appearance that he is in the right way to achieve his aim. Miss N. Sterling sang well. Her beautiful voice always commands admiration; and Signor Severini rendered his selections in fine taste and with much expression.

CÆCELIAN CHOIR.

The last performance of "Samson" by this excellent choral association, took place at Steinway Hall, on Tuesday evening, Dec. 11th. Mr. George W. Morgan's disability, which prevented his standing up and swaying the chorus with magic baton, somewhat impaired this closing of a brilliant serial upon Handel's very dramatic oratorio, and omissions were required by absence of important soloists.

With all drawbacks, however, this last performance surpassed any other choral efforts New York has been allowed to hear during years past, and suffered only by comparison with that immediately preceding, which excited popular and critical enthusiasm to a remarkable degree by its rare excellence. The organ upon this last occasion behaved quite creditably and so Dr. Cutler was enabled to prove his mastery of that instrument for choral accompaniment. He certainly deserves credit, not only for training up such an efficient chorus, but also for efficiency and tact in supplying with the organ, the place of a brilliant orchestra in support and guidance of their choral execution.

ORGAN CONCERT IN COVENANT CHURCH.

The first exhibition of Mr. L. U. Stuart's grand organ in this church afforded such unqualified satisfaction to all lovers of the grand organ well treated, as to induce a repetition of it, so that many who could not attend the first on an inclement evening might verify its enthusiastic commendation from those present, and enjoy the unusual opportunity there afforded of hearing two first class organ players in full illustration of its excellence. Unfortunately a bright day closed at eve in a severe rain storm, and the audience naturally responded in number to such adverse influence.

The organ performances by Messrs. Bristow and Morgan were even superior to preceding evidences of their skill in organ treatment, while the extraordinary merit of the organ had fresh confirmation in the close judgement of experts.

Mr. E. Perring chancing to be in his very best voice, and having in Mr. Bristow's masterly accompaniment every needed accessory to his very artistic use of a beautiful organ, excited, with the exquisite beauty of his singing light music, a remarkable enthusiasm.

MUSICAL EXCHANGE.—We call attention to Mr. Edward Uhlig's announcement of a Musical Exchange just established by him, as such an institution, conducted by so competent a musician, cannot fail to supply those facilities in musical arrangements which have long been needed by all engaged in that branch of the fine arts.